# Stolen Art Alert

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The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

## Caveat Vendor

In a decision calculated to send chills down the spines of all owners of imported works of art, a Federal Court in New York has ruled that the seller of a 1920's Matisse oil, *Portrait sur fond jaune* is liable to the dealer to whom it was sold for its full market value plus interest and "lost business income" because the Italian government had claimed the painting was illegally exported, and this whether or not the Italian claim was "valid or invalid." (*Jeanneret v. Vichey*, 77 Civ. 301, Jan. 12, 1982, Canella, J.).

Plaintiff, Marie Louise Jeanneret, a dealer with a gallery in Geneva, purchased the painting from the heirs of an Italian collector who died in 1969, at which time the picture was apparently in Switzerland. It later came to New York and in 1973 the heirs sold it to Mlle Jeanneret for $230,000. Jeanneret claims she first heard of an Italian assertion that the painting had been illegally exported in 1974 but she did not file suit until 1977. Nor was formal action taken by the Italian government until 1979, when the picture was "notified," that is, listed as requiring an export license, nor was a formal request to search for it sent to the Italian bureau of Interpol until one day before the trial in 1981. Curiously, the Italian government had "notified" three of the original collector's paintings in 1969 — but not the Matisse. The jury found and the judge confirmed that the actions of the Italian government created a "cloud on title" and that Jeanneret could rescind the sale and recover damages.

Damages were assessed at $938,000, consisting of $750,000, the current market value of the painting, plus interest and "lost business income," this being a reduction by the court of the Jury's original verdict of $1,688,000! The defendant sellers naturally plan to appeal.

Never before has a U.S. court found title to a work of art to be clouded by a purported breach of foreign export regulations. Moreover, it found the cloud on title existed whether or not Italy's claim was "valid or invalid" and despite the fact that the painting could undoubtedly be safely sold everywhere except perhaps in Italy.

The consequences for sellers of imported works of art are potentially immense. If upheld on appeal, this decision means that any buyer can rescind and receive full current value of the work when a foreign government asserts a specific claim to it. Further, the Court's reasoning could well be taken to mean that a cloud on title exists when a country has asserted a general claim to all exported works as in the case of Mexico, since a specific claim might be asserted whenever the government chooses.

Thus, a dissatisfied owner who has tired of the object or finds he cannot sell a work at the desired price could induce the foreign government to make such a claim or he might assert that a general claim has been made as to all exported works or that the work required an export permit which was not obtained, each of which creates a cloud on title. He could then realize full market value plus interest and handsomely profit on his purchase. No seller of any imported work is now safe since, according to the decision, the claim need not even be valid.

A new rule of "Caveat Vendor" has thus been imposed on all sellers of imported art. *ELW*

## Canada Seizes A Nigerian Statue

A West African Nok culture figure, imported into Canada by New York art dealers Ben Heller and Issaka Zango, has become the test case of Canada's 1976 Cultural Property Import and Export Act. The piece was seized in Calgary on December 2 in response to a request from the Nigerian government stating that it had been illegally exported from that country and should be returned. Heller and Zango, as well as their Canadian agent, Feroz Kassam, were indicted for the alleged illegal importation, and are presently free pending a preliminary hearing.

Canada's cultural property act states in section 31 (2) that "from and after the coming into force of a cultural property agreement in Canada and a reciprocating State, it is illegal to import into Canada any foreign cultural property that has been illegally

*(over)*

exported from that reciprocating State." In this case, the agreement between the two countries is the 1970 Unesco Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property, ratified by Nigeria in 1972 and by Canada in 1978. The case is thus the first in a Western country to use the Unesco Convention as an instrument in the return of important smuggled cultural property.

The 15-inch terracotta figure has been in the possession of Issaka Zango, a native of Upper Volta who is a partner in the I.Z. Timbe Company in New York, since 1979, when he purchased this and two other Nok pieces from Alfred Muller, a French collector and dealer who resides in Nice. Muller is reported to have owned the piece since about 1960 when, although Nigeria's export laws were in force, the Unesco Convention was not. According to Canadian government sources, Zango began offering the piece on the Canadian market in the spring of 1981, at which time a traveling exhibition of Nigerian antiquities was on view at the Glenbow Alberta Institute in Calgary. Zango set up in a hotel suite in Calgary and, with his Canadian agent Feroz Kassam, another native West African, approached numerous Canadian dealers, collectors, and museum professionals to buy the Nok material, or to help find a buyer. Canadian professionals assert that Zango and Kassam alleged on several occasions that the sculpture was smuggled out of Nigeria during the 1967 Biafra conflict, at which time a great deal of cultural material left the country with fleeing refugees. However, this statement conflicts with those made by William Brown, Zango's lawyer, and the former owner, who state that the pieces have been out of Nigeria since 1960. Nigeria has had a national antiquities protection law since 1953, and archaeological sites in Nigeria are thought to have been under the protection of British colonial law since as early as 1939, well before the Nok civilization, Nigeria's most ancient excavated culture, was discovered in a river bed in Nigeria. But the 1970 Unesco Convention is the first international instrument to respect and enforce antiquities laws of one country when the objects have left that country and gone to another.

Among the prospective buyers who were shown photographs of the pieces was Nigeria's Director of Antiquities, who later declined an offer to buy them, but expressed his regret that the fine Nok piece, illegally removed from his country, could not find its way back to Nigeria. The Mobil Oil Company, which had helped to sponsor the traveling Nigerian government antiquities exhibition, was also approached. According to the Glenbow Museum's director Duncan Cameron, the Mobil Oil Company did not make an offer for the piece. Cameron commented to IFAR, "To my knowledge, at no time was an offer made to purchase the piece by any of the people who were approached." Thomas Cooney, a spokesman for the company, has also declined to verify a direct interest in the purchase. "It was simply brought up for us to look at," he told the New York Times. However, the New York dealers evidently believed that the oil company was a serious prospect. On November 23, 1981, about a week before the trip to Canada, Ben Heller obtained a judgement in the Supreme Court of New York against Zango and a Lawrence Gussman relating to the division of the proceeds from the expected sale of the Nok figure. The decision names Mobil Oil of Canada as "Kassam's client" who was expected to purchase the object. The judgement awards temporary possession of the piece, and a portion of the proceeds plus interest, to Ben Heller as a debt settlement.

It was thus Heller who declared the work at Canadian customs on December 2, at which time the two men were proceding to the Glenbow Alberta Institute for a routine authentication of the object. By this time, Nigeria had formally requested the return of the piece, and when the dealers could not produce an export certificate, it was seized. The dealers were arrested the next day and charged with violation of Article 37 of the Canadian Cultural Property Import and Export Act.

Frank Odumosu, Nigeria's deputy high commissioner in Ottawa, has told the press that Nigeria tracked this piece for some time, waiting for it to enter a country that abides by the Unesco Convention. By prosecuting the case, the Canadian government has demonstrated not only its commitment to enforcing the Unesco Convention, but also the retroactive nature of its own law.

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# Recoveries

MODIGLIANI, Amadeo. Portrait of Rachel Osterlind (*ATA Newsletter*, Summer 79, no 23).
*Still missing from the same theft:* CAMOIN, Charles, Roses dans un vase; MANGUIN, Henri. Trois roses dans un vase; MARQUET, Albert. Landscape. (*ATA Newsletter*, Summer 79, nos 16, 18, and Oct 79, no 21).

SANTIAGO, Santiago de. Group IV (*SAA*, Dec 80, no 101).

# Focus on Peru

David Bernstein, a private American antiquities dealer, pled guilty on January 26 to the misdemeanor of filing a false customs declaration in connection with the importation of 154 antiquities from Peru last year. Bernstein was stopped at Dulles International Airport in possession of the artifacts, mostly ceramics and textile fragments, which he had declared for a total value of $1785. Later, government appraisals set the value of the lot at $288,000. The guilty plea will result in the forfeiture of the artifacts to U.S. customs. An Executive Agreement, established between the United States and Peru last September, will assure their return to the country of origin (*SAA, Oct 81*). But the case has implications that extend beyond the incident, and it seems clear that Peru is playing for higher stakes than this group of antiquities.

Some of the pieces Bernstein brought in last year were marked with numbers. These were thought at first to be official museum accession numbers, but were identified later as a form of registration used by Peru to maintain records of antiquities in private hands. However, acting on the premise that Bernstein might be transporting stolen property, customs agents obtained a search warrant and went to his home in New York a few days after the Dulles incident; from his New York premises they seized several hundred more Peruvian antiquities. Today, the future of those antiquities, as well as the influence of this case on future importations from Latin America, remains undecided.

Bernstein is reported by U.S. customs to have been prosecuted for a relatively small misdemeanor in return for cooperation in the continued investigation of illegal export from Peru. Both Peruvian and American sources indicate that this prosecution is a prelude to an intense crack-down on commercial antiquities exploitation in Peru, as well as on illegal export.

Peru's 1929 antiquities law declares all Pre-Columbian material to be the property of the State. While such antiquities may be privately owned, the law prohibits the export of such works, as well as their sale to non-residents. For a period of time, the government marked antiquities in private collections with numbers such as those found on some of the ceramic pieces imported by Bernstein. But this process has been abandoned, and for some time foreigners have had little idea of whether the artifacts they bought in Peru could be legally exported. In fact, the law does permit the export of those antiquities which are not considered national treasures. Such export requires a permit from the National Museum. But few such permits are known to have been issued, and even temporary museum loans are discouraged, requiring a Supreme Resolution of the government to be authorized.

Meanwhile, trade in Peruvian material has been brisk, amounting to 40,000 to 80,000 objects sold in foreign commerce each year, according to Peruvian estimates. The country has been beset with serious problems relating to the preservation of its cultural heritage. These include major thefts from its museums, systematic looting of paintings from its Colonial churches, and, most importantly, an active underground of amateur archaeological exploration, much of which is said to be supported by wealthy and well-connected Peruvians.

In an attempt to stem their internal problems, partly as the result of the recent Bernstein case, Peru has set up a special police unit in Lima to investigate art-related crimes, and is paying more attention to the protection of its cultural property. Legal provisions passed in 1932 and 1958 levy fines on the illicit exploration and exportation of antiquities, and these fines have been raised from about $4,000 to about $20,000. The question that remains is whether this activity will result in better surveillance of sites, more funding for museums, and a reasonable system of export licensing, or whether Peru, like Mexico, will turn to foreign courts to enforce its own laws.

Frederick J. Truslow, a Washington lawyer who has been retained as counsel to Peru, commented on Peru's objectives to the *Stolen Art Alert*. According to Truslow, Peru's priorities are to stop the flow of antiquities out of the country by focusing on apprehension of those involved in commercial traffic, and to recover objects that have been stolen from the country in the past. The term "stolen" is of course open to wide interpretation. In the 1979 McClain decision, the U.S. convicted Americans under the National Stolen Property Act for possessing Mexican antiquities, even though these antiquities were legally obtained in the country of origin. In so doing, the United States effectively enforced Mexico's sweeping antiquities law.

Tumi, or ceremonial knife, stolen from the National Museum in Lima.

In response to questions of whether Peru is following similar tactics, Truslow states that Peru has the same legal underpinning as Mexico; all Pre-Columbian antiquities are declared to be property of the State. He indicates that a McClain-style enforcement might have been an option in the Bernstein case, had they not secured the dealer's cooperation. But Truslow cautions that "Peru has not really addressed the question of its relationship to foreign collectors. They don't want to go to war, but to explore ways to get important pieces returned in the short or long run." Nevertheless, it seems that the era of collecting Peruvian antiquities, like collecting Mexican antiquities, is coming to an end.

The United States, a country that has systematically protected the interests of its market in foreign art, is in an anomalous situation. Having failed to ratify the Unesco Convention, the country is now enforcing a policy that goes beyond the implementing legislation proposed for the Unesco Convention, a policy that has no real domestic equivalent. With this situation as a given, one can only hope that some constructive thought will be devoted to finding a means to accommodate the needs of the source countries without losing the right and the ability to collect.

*Bonnie Burnham*

# In this issue:

Eighty-seven of the 204 objects listed in this issue were stolen from museums. The largest group disappeared from the Wolfson Museum, Jerusalem, Israel, where thieves entered the building through a window and stole a large quantity of jewelry, Judaica, and silver (nos 109-50, 169-70, 175-84).

Other noteworthy items include a Pieter Bruegel grisaille painting, Christ and the Woman Taken in Adultery, stolen from the Courtauld Institute, London (no 20), six paintings by Henri de Toulouse-Lautrec missing from the Musée de Toulouse-Lautrec, Albi, France (nos 25-30), a Picasso Head of Fernande Olivier stolen from an exhibition in Canada (no 98), and a Chimu ceremonial knife, or Tumi, that is the most important of thirty-four gold antiquities that were stolen in a robbery from the National Museum of Archaeology and Anthropology, Lima, Peru (no 193). The other items stolen in this theft will be listed in a subsequent issue.

The ten ship models (nos 158-67) were stolen from the collection of the South Street Seaport Museum, New York, in three separate incidents within a three-week period. In two of these incidents, intruders forced locked, alarmed doors open. In the third theft, the alarm terminal wires were removed from the terminal box in a building that was undergoing renovation.

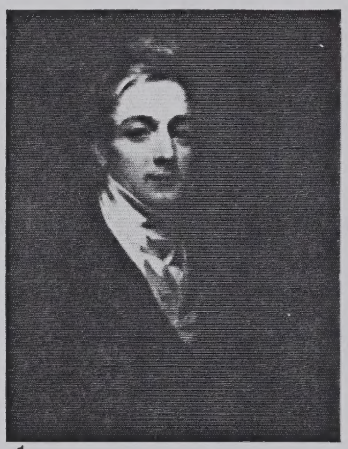
Additional museum thefts are listed as entries number 9, 23-4, 35, 69-70, 75-6, 106, 171, 173-4, 185, 188, 199, and 204.

# *Stolen Objects*

*The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.*

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

*The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.*



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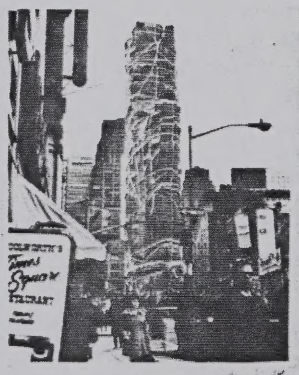

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# Fine Arts

**Paintings, Pastels, Mixed Media Works, Watercolors**

*American, 19th Century*

1 SULLY, Thomas (1783-1872). Portrait of Peter Van Brugh Livingston, 1828. Oil on canvas. 76.2 × 63.5 cm. *81.381.3. New York, NY. 13 Sep 81.

*American, 20th Century*

2 CHRISTO, Jachareff (b 1935). Packed Building, Project for Number One Times Square, Allied Chemical Tower, 1968. Photographs, tape, crayon, and pencil. 45.7 × 25.4 cm. *81.378. New York, NY. Fall 81.

3 DUNN, Harvey (1884-1952). Lawn Party Scene. Oil on canvas. 76.2 × 106.7 cm. Park scene with a group of seated women under a tree listening to a man playing a guitar and singing. At left is a strolling couple. *81.358. Tenafly, NJ. Spring 81.

4 KLINE, Franz (1910-62). Untitled, 1956. Oil on canvas. 35.6 cm square. Black and white figure/ground abstract composition. *81.412. New York, NY. Nov 81. *Recovered.*

5 KULICKE, Robert M. (b 1924). Zinnias in a Glass Vase, 1980. Oil on paper. 30.5 × 29.2 cm. Signed and dated u/c. *82.4. Hamilton, NY. 4 Jan 82.

6 RAY, Man (1890-1976). Dual Portrait, 1913. Oil on canvas. 30.5 × 25.4 cm. *81.407.1. Paris, France. 1 Nov 81.

7 RAY, Man (1890-1976). L'Incompris, 1938. Oil on canvas. 61 × 46.5 cm. *81.407.2. Paris, France. 1 Nov 81.

8 SALINAS, Porfiro (1910-73). Field of Bluebonnets. Oil on canvas. 122 × 152 cm. *81.379. Corpus Christi, Tx. Fall 81.

*Argentine, 19th Century*

9 RUGENDAS, Juan Muaricio (1802-58). Huaso y Lavandera, ca 1850. Oil on canvas. 30 × 23.5 cm. A young woman with a red apron kneeling beside a river doing her washing. A horseman watches her from the right. Trees and a bridge are visible in the background. *81.394. Santiago, Chile. 11 Oct 81.

*Austrian, 19th Century*

10 ALT, Rudolf von (1812-1905). Mountains in Winter. Watercolor. 21 × 30 cm. 81.263. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

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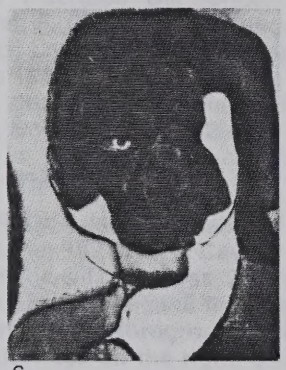

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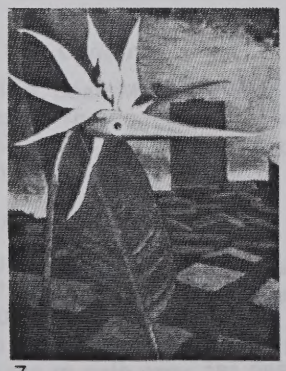

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*Austrian, 20th Century*

11 KLIEN, Erika-Giovanna. The Mill. Oil on canvas. 91.4 cm square. Abstract representation of the interior of a mill in earth tones. *81.349. New York, NY. May 80.

*Canadian, 20th Century*

12 KURELEK, William (b 1927). Stacking Winter Firewood, 1974. Mixed media on wood. 53.3 × 20.3 cm. Signed l/r: WK. Two boys stacking firewood with a barn in the left middleground and a blue sky in the background. Predominantly red and green. 81.413. Toronto, Canada. 16 Oct 81.

*Dutch, 17th Century*

13 BERGEN, Dirck van den (1645?-ca 1690). Landscape. Oil on canvas. 30 × 37 cm. A farm building is at left. In the foreground are a peasant woman with a wooden receptacle, a group of girls, and a shepherd with a crook beside cows and sheep. 81.263.2. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

*Dutch, 19th Century*

14 HAANEN, Remi van (1812-94). Winter Landscape. Oil on wood. 37.5 × 48 cm. Woman and child on a snow-covered road which runs alongside a frozen stream through a forest. 81.263.7. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

*English, 18th Century*

15 MORLAND, George (1763-1804). Dune Landscape with Gypsy Encampment, 1796. Oil on panel. 16.5 × 22.2 cm. Signed and dated l/r. *81.97.3. London, England. Spring 81. *Reward.*

16 MORLAND, George (1763-1804). Landscape with Horses Watering Outside Fox Inn. Oil on panel. 16.5 × 22.2 cm. *81.97.4. London, England. Spring 81. *Reward.*

17 SARTORIUS, F. (1734-1804). Horse and Groom. Oil on canvas. 27.9 × 36.8 cm. *81.268.9. London, England. Spring 81.

18 SEYMOUR, Style of. Eight Paintings depicting the Grimsthorpe Stud. Oil on canvas. Entitled: Lady Thigh with Foal; Bonny Lass; Urania; Lycolis; Whiteneck with Foal; Erato with Foal; Ruth with Foal (each measuring 27.9 × 35.6 cm); and Grey Stallion and Groom (31.8 × 36.8 cm). *81.368.1-8. London, England. Spring 81.

*English, 19th Century*

19 HEATHCOTE, Mrs. Henry. Duke of Ancaster's Horse, Blank. Oil on canvas. 29.2 × 36.8 cm. *81.368.10. London, England. Spring 81.

*Flemish, 16th Century*

20 BRUEGEL, Pieter, the Elder (1525/30-69). Christ and the Woman Taken in Adultery, 1565. Oil on panel. 24.1 × 34.4 cm. Signed and dated l/l: Brvegel M.D.LXV. Inscribed: Die Sonder Sond is/die. Ref: F. Grossmann, Bruegel The Paintings, London, Phaidon Press, 1955, pp 196-7, pl 78. Painted in grisaille, brown to grey tones. *82.20. London, England. 2 Feb 82.

*French, 17th Century*

21 COURTOIS, Jacques (called Il Borgognone, 1621-75). A Cavalry Engagement. Oil on canvas. 25.5 × 36.6 cm. Turks and Christians fighting, two dead Turks in the foreground and a burning fortress on the right. 81.263.4. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

*French, 18th Century*

22 NATTIER, Jean Marc, School. Portrait of a Woman. Oil on canvas. 152.4 × 91.4 cm. *82.3. San Francisco, Ca. 7 Jan 82.

*French, 19th Century*

23 COROT, Jean-Baptiste-Camille (1796-1875). Landscape. Oil on canvas. 32.5 × 40.5 cm. Signed l/r: Corot. Ref: not in Robaut. Twilight scene with the sky and lake in pale grey. *81.285.1. Linköping, Sweden. 3 Apr 81.

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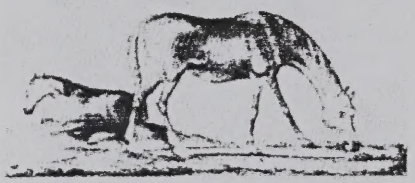

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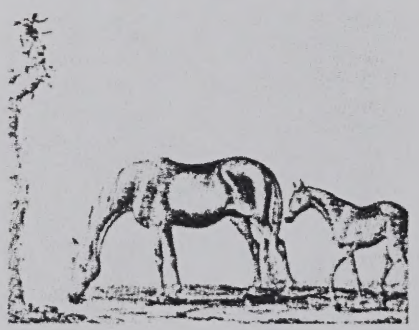

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24 HARPIGNIES, Henri (1819-1916). Hens and Rooster, 1881. Oil on wood. 13 × 26.5 cm. Signed and dated: Harpignies. 1881. Paris. Two hens are white, two are black, one is light brown, and the cock is dark brown. *81.285.2. Linköping, Sweden. 3 Apr 81.

25 TOULOUSE-LAUTREC, Henri de (1864-1901). Aux courses, 1899. Oil on canvas. 46 × 55 cm. Signed l/l. Ref: Dortu, P. 683. *82.9.1. Albi, France. 11 Jan 82.

26 TOULOUSE-LAUTREC, Henri de (1864-1901). Femme debout derrière une table, 1889. Pastel study. 54.8 × 46 cm. Ref: Dortu, P. 338. *82.9.2. Albi, France. 11 Jan 82.

27 TOULOUSE-LAUTREC, Henri de (1864-1901). Lucien Guitry et Jeanne Granier, 1895. On cardboard. 55.5 × 43 cm. Signed with a red seal l/l. Ref: Dortu, P. 576. *82.9.6. Albi, France. 11 Jan 82.

28 TOULOUSE-LAUTREC, Henri de (1864-1901). Machinistes de l'opéra, 1896. Oil on canvas. 42 × 32.3 cm. Initialed on back: HT-L. Ref: Dortu, P. 605. *82.9.4. Albi, France. 11 Jan 82.

29 TOULOUSE-LAUTREC, Henri de (1864-1901). Messaline, 1900. Oil on canvas. 46 × 61 cm. Signed with a red seal l/r. Ref: Dortu, P. 707. *82.9.3. Albi, France. 11 Jan 82.

30 TOULOUSE-LAUTREC, Henri de (1864-1901). Messaline, 1900. Oil on canvas. 55 × 46 cm. Signed with a red seal u/l. Ref: Dortu, P. 708. *82.9.5. Albi, France. 11 Jan 82.

*French, 20th Century*

31 CHAGALL, Marc (b Russia, 1889). Abdullah the Fisherman and Abdullah the Triton. Gouaches. *81.185.7-8. Stockholm, Sweden. 16 Oct 80.

32 CHAGALL, Marc (b Russia, 1889). Untitled. Watercolor. Approx 12 × 13.3 cm. Main colors are green and dark brown or black on white paper. *81.353. Philadelphia, Pa. 20 Apr 81.

33 LEGER, Fernand (1881-1955). Les deux danceurs, 1923. Watercolor on paper. White background, reddish inner field with one figure in red and one in blue. *81.364.2. Rome, Italy. Spring 81. *Recovered.*

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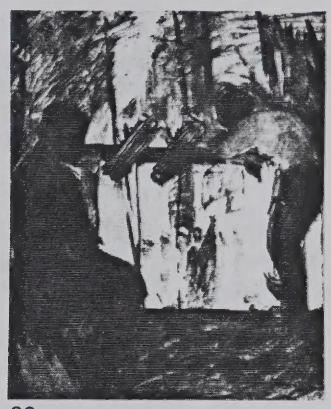

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*German, 19th Century*

34 MARKO, Andreas (1824-95). Italian Landscape. Oil on wood. 50.5 × 60.5 cm. Rocky landscape with two shepherds and cows. 81.263.8. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

35 MENZEL, Adolph von (1815-1905). Boy at a Desk, 1846-7. Oil on canvas. 20 × 49 cm. *81.415. Berlin, Federal Germany. 31 Aug 81.

*Italian, 15th Century*

36 SATURNINO de Gatti (1463-ca 1521). Virgin with Angels and Saints. Oil on canvas. 120 × 115 cm. *81.410.4. Pozzoli (Aquila), Italy. 9 Dec 80.

*Italian, 16th Century*

37 Our Lady of the Rosary, 1585. Distemper on canvas. 280 × 232 cm. Center scene is the Virgin and Child with putti in the sky with saints looking up at them. Surrounding it is a pointed arch containing 15 circular paintings illustrating the Mysteries of the Rosary. *81.410.2. Pozzoli (Aquila), Italy. 9 Dec 80.

*Italian, 17th Century*

38 CAMEO, Antonio. Lot Inebriated by his Daughters. 160 × 130 cm. Lot is seated holding a small bowl, flanked by his daughters, one standing. *81.295.1. Rome, Italy. 4 Mar 81.

39 SANTI, Giovanni G. (1644-1719). Roman Architectural Views (two). 110 × 90 cm each. *81.295.2-3. Rome, Italy. 4 Mar 81.

40 Martyrdom of St. Stephen, 1612. Oil on canvas. 315 × 223 cm. Center panel depicts the saint surrounded by many figures, with the Trinity and putti above. Flanking the center panel are six scenes from the life of the saint. *81.410.1. Pozzoli (Aquila), Italy. 9 Dec 80.

41 Virgin and Child. Oil on canvas. 150 × 100 cm. Virgin in center with Infant Jesus on her lap and surrounded by angels. *81.410.3. Pozzoli (Aquila), Italy. 9 Dec 80.

*Italian, 18th Century*

42 GUARDI, Francesco, Attributed (1712-93). St. Mark's Square, Venice. Oil on canvas, relined. 24 × 34 cm. 81.263.5. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

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*Italian, 19th Century*

43 GAGLIARDI, Pietro (1809-90). Virgin and Child, 1877. Oil on canvas. 60 × 40 cm. 81.398. Vigevano (Pavia), Italy. 13 Nov 81.

*Italian, 20th Century*

44 BALLA, Giacomo (1871-1958). Velocità e Rumore, 1913. Pastel on paper. 18.4 × 30.6 cm. Signed, titled, and dated l/l. Background is orange with blues and purples. *81.364.1. Rome, Italy. Spring 81. *Recovered.*

*Spanish, 17th Century*

45 Jesus Driving the Money Lenders from the Temple. On copper. 40 × 35.5 cm. *81.301.2. Toro (Zamora), Spain. 13 May 81.

46 Jesus Entering Jerusalem. On copper. 34 × 44.5 cm. *81.301.4. Toro (Zamora), Spain. 13 May 81.

47 Jesus with the Samaritan Woman. On copper. 34 × 44.5 cm. *81.301.3. Toro (Zamora), Spain. 13 May 81.

48 St. Cecilia Playing the Organ. On copper. 35.5 × 50 cm. *81.301.5. Toro (Zamora), Spain. 13 May 81.

49 St. Michael Slaying the Dragon. On copper. 33 × 24 cm. *81.301.6. Toro (Zamora), Spain. 13 May 81.

50 Wedding at Cana. On copper. 35.5 × 50 cm. *81.301.1. Toro (Zamora), Spain. 13 May 81.

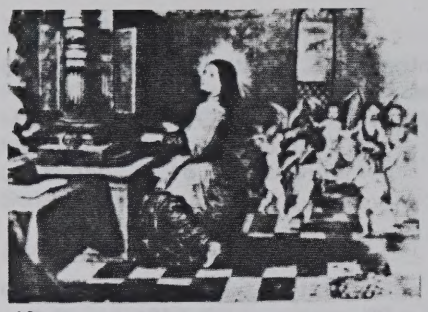
*Spanish, 19th Century*

51 FERRANDIZ Y BADENES, Bernardo (1835-85). La Perla de la Colección, Studio of Mariano Fortuny, 1874. Oil on canvas. 48.3 × 82.6 cm. Signed and dated l/r. *81.381.1. New York, NY. 13 Sep 81.

*Spanish, 20th Century*

52 CRUZ BIOMBO de MADERA, Amparo. Seascape. 150 × 170 cm. Signed. 81.297.18. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

53 CRUZ HERRERA, José Herrerilla (b 1890). Acuario, 46 × 38 cm, signed; Pasajes, 46 × 38 cm, signed; Belleza Linense, 65 × 54 cm; Tras la ventana, 81 × 65 cm; Marruecos y Espana, 81 × 65 cm; Desnudo aurora, 46 × 38 cm. 81.297.12-17. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.



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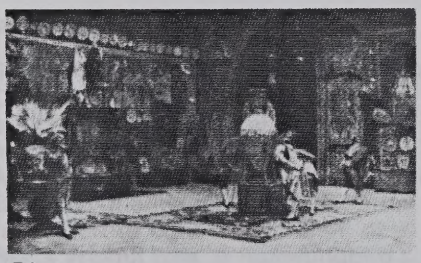

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54 CRUZ HERRERA, José Herrerilla (b 1890). La Bailarina. 76 × 81 cm. Signed l/l. *81.297.5. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

55 CRUZ HERRERA, José Herrerilla (b 1890). La Borracha. 65 × 54 cm. Signed l/r. *81.297.6. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

56 CRUZ HERRERA, José Herrerilla (b 1890). El chal amarillo. 65 × 54 cm. Signed l/l. *81.297.8. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

57 CRUZ HERRERA, José Herrerilla (b 1890). El chal dorado. 65 × 54 cm. Signed l/l. *81.297.9. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

58 CRUZ HERRERA, José Herrerilla (b 1890). Cuenca. 46 × 38 cm. Signed l/l. *81.297.2. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

59 CRUZ HERRERA, José Herrerilla (b 1890). Descanso. 46 × 38 cm. Signed l/l. *81.297.10. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

60 CRUZ HERRERA, José Herrerilla (b 1890). Desnudo. 38 × 46 cm. Signed l/r. *81.297.11. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

61 CRUZ HERRERA, José Herrerilla (b 1890). Ofrenda. 130 × 90 cm. Signed. *81.297.1. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

62 CRUZ HERRERA, José Herrerilla (b 1890). Paris. 81 × 66 cm. Signed l/l. *81.297.4. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

63 CRUZ HERRERA, José Herrerilla (b 1890). Pose de Mujer. 65 × 54 cm. Signed l/r. *81.297.7. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

64 CRUZ HERRERA, José Herrerilla. Vizcaya. 36 × 46 cm. Signed l/l. *81.297.3. La Linea de la Concepción (Cadiz), Spain. 12 Jun 81.

*Swedish, 19th Century*

65 ZORN, Anders (1860-1920). Zehyer, 1895. Oil on canvas. 100.3 × 67.3 cm. Signed and dated l/r. Ref: Gerda Boethius, Zorn, Stockholm, 1949, no 548. *81.381.2. New York, NY. 13 Sep 81.

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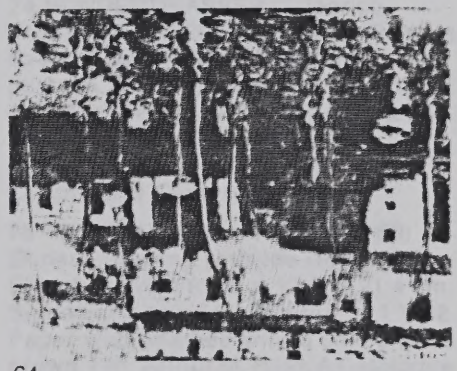

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*Swiss, 19th Century*

66 HERMENJAT, A. (b 1862). Flowering Plum Trees. Oil on canvas. 100 × 95 cm. Marked on back: Catalogue no 494 and Musée cantonal des Beaux-Arts, Lausanne. *81.16.2. Lausanne, Switzerland. 25 Jul 81.

*Swiss, 20th Century*

67 CLEMENT, Charles (b 1889). Man with Bread, 1936. Oil on canvas. 92 × 73 cm. Signed and dated l/r: Ch. Clement 36. Marked on back: Catalogue no 646 and Musée cantonal des Beaux-Arts, Lausanne. A man is seated holding a round loaf of bread in his left hand. He is looking downward and is wearing a hat. *82.16.1. Lausanne, Switzerland. 25 Jul 81.

**Photographs**

*American, 20th Century*

68 KARSH, Yousuf (b Armenia, 1908). Portrait of Georgia O'Keeffe. 40.6 × 50.8 cm. 81.356.1. Atlanta, Ga. Spring 81.

**Prints and Drawings**

*American, 19th Century*

69 AUDUBON, John James (1785-1851). Common Crow, 1833. Aquatint engraving. Double elephant folio, approx 63.5 × 96.5 cm. Printed by Audubon and Havell. First edition. Ref: Birds of America, pl 156. Adult crow facing left to right on a branch of a Black Walnut tree. A hummingbird's nest with eggs is shown beneath the crow to the right of the main branch. 82.14.1. Audubon, Pa. 30 Aug 81.

70 AUDUBON, John James (1785-1851). Sage Grouse, 1832. Aquatint engraving. Double elephant folio, approx 63.5 × 96.5 cm. Printed by Audubon and Havell. First edition. Ref: Birds of America, pl 371. Two adults, female on left, against a prairie background. 82.14.2. Audubon, Pa. 30 Aug 81.

*American, 20th Century*

71 ABELES, Sigmund (b 1934). Self Portrait with a Cap, 1977. Etching. Paper 38.1 × 27.9 cm, image 20.3 × 15.2 cm. Signed and dated on lower edge. *82.32. Edwardsville, Il. Feb 82.

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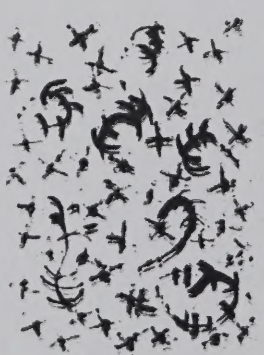

72

72 TOBEY, Mark (1890-1976). An Angle. Lithograph. 43.5 × 27.3 cm. Signed l/r. Numbered l/l: 1/6. Calligraphic marks in black with red shade on ivory background. *82.2. Edwardsville, Il. 13 Jan 82.

*Austria, 20th Century*

73 HUNDERTWASSER (Friedrich Stowasser, b 1928). Flooded Sleep, 1976. Woodcut. 45.7 × 55.9 cm. Signed, numbered and dated on l/l. No 184/200. *81.356.3. Atlanta, Ga. Spring 81.

74 HUNDERTWASSER (Friedrich Stowasser, b 1928). Two Clouds Raining Seven Colors, 1976. Woodcut. 45.7 × 53.3 cm. Signed, numbered and dated at l/l. No 184/200. *81.356.2. Atlanta, Ga. Spring 81.

*Dutch, 17th Century*

75 REMBRANDT van Rijn (1606-69). Christ Disputing with the Doctors: A Sketch, 1652. Etching. 12.6 × 21.4 cm. Signed and dated l/l: Rembrandt f 1652. Paper watermarked with a shield and crown. Ref: Arthur M. Hind, A Catalogue of Rembrandt's Etchings, Methuen and Co, Ltd, London, 1923, p 107, pl 257. *81.344.2. Lausanne, Switzerland. 21 Jul 81.

76 REMBRANDT van Rijn (1606-69). The One Hundred Guilder Print, 1649. Etching. 28 × 39.8 cm. Paper watermarked with a lily and IHS. Ref: Hind, 1923, p 102, pl 236. *81.344.1. Lausanne, Switzerland. 21 Jul 81.

*French, 19th Century*

77 CEZANNE, Paul (1839-1906). Bathers. Drawing and watercolor. 8 × 14.5 cm. Study for an oil painting. 81.263.3. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

*French, 20th Century*

78 CHAGALL, Marc (b Russia, 1889). Biblical Scenes (six), 1952-6. Hand-colored engravings. Ref: Bible, Marc Chagall, Editions de la Revue Verve, Paris, 1956, vol 3, nos 33 and 34. The Creation of Man, no 1; The Rainbow, no 4; Rebecca at the Well, no 12; Joseph Revealing Himself to His Brothers, no 23; David Bearing Goliath's Head to Saul, no 64; David Weeping for Dead Absalom, no 73. *81.185.1-6. Stockholm, Sweden. 16 Oct 80.

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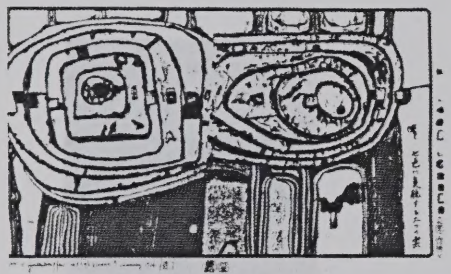

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*Italian, 18th Century*

79 GUARDI, Francesco, Attributed (1712-93). Boat on a Lagoon. Brush and sepia on paper. 26.5 × 42 cm. Baroque building on the coast. 81.263.6. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

**Sculpture**

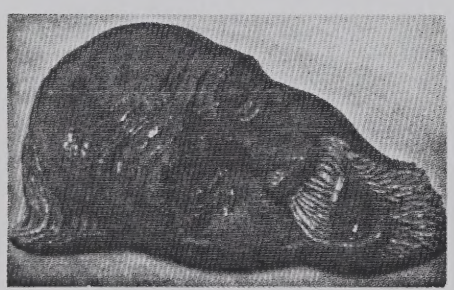
*American, 19th Century*

80 REMINGTON, Frederic (1861-1909). Bronco Buster. Bronze. H 58.8 cm. Roman Bronze Works no 185. *81.409. New York, NY. 28 Nov 81.

80

*American, 20th Century*

81 ARNESON, Robert (b 1930). Head of a Swimmer. Glazed ceramic. 17.8 × 35.6 × 8.9 cm. *81.419. San Francisco, Ca. Spring 81.



81

82 CALFEE, William (b 1909). The Minotaur. Bronze with grey patina. H 30.5 cm. Two separate pieces: a crouching woman and a bull's head which covers her neck and head and which is affixed to her back with a bolt. *81.396. New York, NY. 15 Oct 81.

83 TERRELL, Allen (b 1897). Boy Standing. Plaster. H 35.6 cm. Nude figure, left arm raised to head. 81.370. New York, NY. Spring 81.

*Austrian, Medieval*

84 Male and Female Saints. Wood. H 80 cm each. *81.298.1-2. Schönbühel, Lower Austria. 8 Jun 81.

85 Christ. Chestnut wood. H 30 cm. *81.263.10. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

85

*French, 14th Century*

86 Head from the Tomb of St. Benedict. Stone. *81.303. Fécamp (Seine Maritime), France. 24 Jan 81.

86

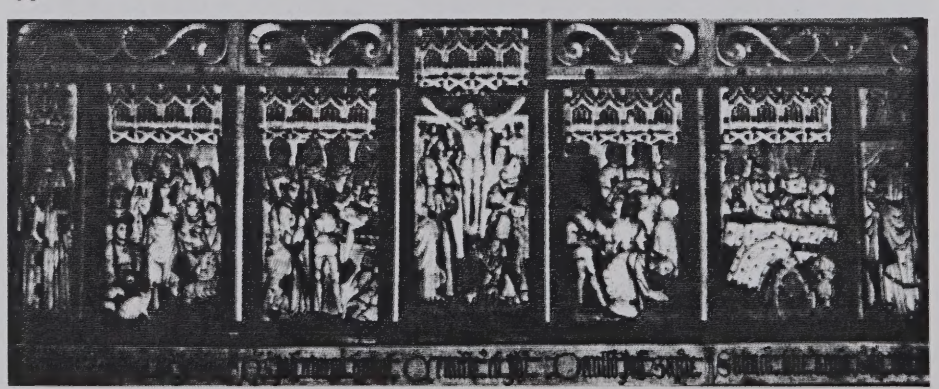
87 Passion Series (seven panels). Painted alabaster. St. Peter, 45 × 15 cm; Kiss of Judas and Arrest of Jesus, 45 × 27 cm; Christ Scourged, 45 × 27 cm; Crucifixion, 55 × 27 cm; Entombment, 45 × 27 cm; Resurrection, 45 × 27 cm; St. Paul, 45 × 15 cm. *81.408.8-14. Ysaac La Tourette (Puy de Dôme), France. 27 Mar 81.

88 St. John the Baptist Series (seven panels). Painted alabaster. St. James of Compostella, 45 × 15 cm; John the Baptist Preaching in the Desert, 45 × 27 cm; Arrest of John the Baptist, 45 × 27 cm; Crucifixion, 55 × 28 cm; Beheading of John the Baptist, 45 × 28 cm; Herod's Feast, 45 × 27 cm; St. John, 45 × 27 cm. *81.408.1-7. Ysaac La Tourette (Puy de Dôme), France. 27 Mar 81.

*French, 18th Century*

89 CLAUDE, Désiré. St. John, 1701. Waxed wood. H 70 cm. *81.400. St. Etienne (Loire), France. 28 Aug 81.

89



87

French, 19th Century

90 BOURDELLE, Antoine (1869-1929). Self Portrait. Bronze. 57.2 × 26.7 × 30.5 cm. Valsuani cast no IV. Standing bearded male figure. *81.392.3. Missing between North Hampton, Ma and New York, NY. 10 Sep 81.

90

*French, 20th Century*

91 RODIN, Auguste (1840-1917). Head of a Young Boy, 1876. Bronze. 17.8 × 14 × 16.5 cm. Godard cast no 8. Ref: Homage to Rodin, Collection of B. Gerald Cantor, Los Angeles County Museum of Art, 1967, p 21, pl 5. *81.392.1. Missing between North Hampton, Ma and New York, NY. 10 Sep 81.

91

92 RODIN, Auguste (1840-1917). The Night. Bronze. 26.7 × 14 × 17.5 cm. Godard cast no 3. *81.392.2. Missing between North Hampton, Ma and New York, NY. 10 Sep 81.

*German, 15th Century*

93 St. Christopher Carrying the Infant Jesus, South German, ca 1480. Polychromed limewood. H 52 cm. Gothic style. St. Christopher is wearing a greenish brown habit and is carrying Christ on his left shoulder. 81.263.9. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

*Italian, 18th Century*

94 A Procession. Silver. 30 × 105 cm. Bas relief carving, depicting a religious procession outside the Prato city gate. *81.397.23. Prato (Toscana), Italy. 5 Dec 80.

*Spanish, 16th Century*

95 Adam and Eve and the Tree of the Garden of Eden. Polychromed walnut. 26 × 24 cm. *81.301.7. Toro (Zamora), Spain. 13 May 81.

95

96 Pietà. Chased silver panel. Joseph of Arimathea and Nicodemus are also represented. *81.301.9. Toro (Zamora), Spain. 13 May 81.

96

*Spanish, 18th Century*

97 TOME, Narciso (ca 1690-1742). Virgen de la Leche o Transparente. Terra cotta. *81.301.11. Toro (Zamora), Spain. 13 May 81.

*Spanish, 20th Century*

98 PICASSO, Pablo (1881-1973). Tête de Fernande, 1906. Bronze. 34 × 25 × 26.5 cm. Signed lower back. Stamped: 2/9. Ref: Werner Spies, Picasso Sculpture, London, 1972, p 36. *81.406. Toronto (Ontario), Canada. 7 Nov 81.

98

# Decorative Arts

**Candlesticks, Candelabra, Lamps**

99 Austrian, 18th Century. Candlesticks (pair). Bronze. H 25 cm. Heavy footed base in the shape of an upturned bowl; squat stem with an amphora-shaped knob. *81.298.5 a-b. Schönbrûhel, Lower Austria. 8 Jun 81.

100 GALLE, Emile (French, 1846-1904). Blown-out Lamps (two). Glass and bronze. Diam of shade 35.6 cm. White and colored glass with spherical glass base and hemispheric glass shade, each decorated with molded branches of flowering rhododendron, one with purple leaves and white flowers, one with red leaves and white flowers. The purple lamp has a 2 cm chip at the rim of the shade; the red lamp has a small chip at the foot of the base. *82.51.1-2. Beverly Hills, Ca. 20 Mar 80.

101 Italian, 18th Century. Candlesticks (six). Silver. H 150 cm. By the Florentine silversmith Stefani. *81.397.1-6. Prato (Toscana), Italy. 5 Dec 80.

102 Italian, 18th Century. Three-branched Candelabra (two). Silver. H 30 cm. By the Florentine silversmith Stefani. Decorated with cherubs on the stem. *81.397.14-15. Prato (Toscana), Italy. 5 Dec 80.

103 PHOENIX STUDIOS. Lily Lamp. Favrile glass shades with bronze base. H 52.1 cm, diam at top 38.1 cm. Signed on each of the five shades. *82.21. New York, NY. 27 Jan 82.

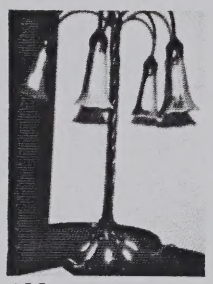
104 Russian, 19th Century. Candelabra (pair). Bronze. H 45 cm. Each has six branches, the center branch being raised above the others. *81.298.4 a-b. Schönbûhel, Lower Austria. 8 Jun 81.

**Ceramics, Pottery, Porcelain**

105 Relief of a Woman's Head. Painting on porcelain. Diam 25 cm. Dark blue, light blue, and yellow. *81.298.3. Schönbûhel, Lower Austria. 8 Jun 81.

106 English, 19th Century. Teapot, Sugar Bowl, and Creamer, 1820-30. Lusterware. Teapot 14 × 25.7 × 14 cm; sugar 12 × 15.3 × 11.3 cm; creamer 10.8 × 13.3 × 7 cm. Teapot has a large, squarish applied molded handle, molded gadrooning on spout, lid lip and lower half of body; raised footrim. Lid has molded flower finial and twisted gadrooning. Sugar bowl has an elongated rectangular body with gadrooning, gadrooned handles and a lid like the teapot. Creamer has an elongated rectangular body with "c" scroll handle, raised footrim and gadrooning on midsection. *81.416.7-9. Wilmington, De. 24 Jul 81.

101 102



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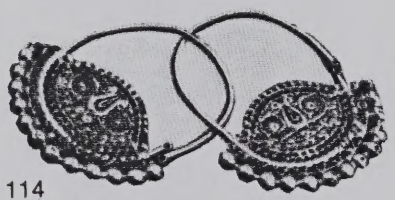

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**Furniture**

107 SULLIVAN, Louis (American, 1856-1924). Fireplace Panel. Cherry wood. 116.5 × 36.8 × 5.1 cm. From the Benjamin Lindauer residence, Chicago, 1885-1959. *81.417. Edwardsville, Il. Summer 81.

**Glass**

108 Austrian, 19th Century. Vase. Blown glass. H 20-25 cm. Decorated in gold, green, brown, and yellow. *81.298.6. Schönbûhel, Lower Austria. 8 Jun 81.

**Jewelry**

109 Amulet, 19th c. From Afghanistan. Gold, semi-precious stones. 5.6 × 4.2 cm, wt 19 g. 81.393.10. Jerusalem, Israel. 15 Nov 81.

110 Bride's Tiara, 19th c. From Russia. Silver, pearls, garnets. 4.5 × 7 cm, wt 15 g. *81.393.8. Jerusalem, Israel. 15 Nov 81.

111 Earrings (pair), 19th c. From Turkey. Gold, pearls, and turquoise. L 2.8 cm, wt 7.5 g. 81.393.2a-b. Jerusalem, Israel. 15 Nov 81.

112 Earrings (pair), 19th c. From Iran. Gold. 4.5 × 1.6 cm, wt 6 g. *81.393.6 a-b. Jerusalem, Israel. 15 Nov 81.

113 Earrings (pair), 18th c. From Persia. Gold with enamel ornament. 4 × 4.5 cm, wt 13 g. *81.393.7 a-b. Jerusalem, Israel. 15 Nov 81.

114 Earrings (pair), 19th c. From Kurdistan. Gold filigree. *81.393.15 a-b. Jerusalem, Israel. 15 Nov 81.

115 Heart-shaped Amulet, 19th c. From Morocco. Gold, pearls, and precious stones. 7 × 5.5 cm, wt 67.5 g. Engraved and filigreed with a pendant and two lockets for amulets. *81.393.11. Jerusalem, Israel. 15 Nov 81.

116 Medallion, 19th c. From Meshed, Persia. Gold frame set with pearls, gems, and three turquoise bangles. Wt 48 g. *81.393.5. Jerusalem, Israel. 15 Nov 81.

117 Necklace, 19th c. From Tunisia. Gold. L 50 cm, wt 100 g. Three strands with amulets, some bearing Hebrew inscriptions. *81.393.1. Jerusalem, Israel. 15 Nov 81.

118 Necklace, 20th c. From Morocco. Silver with glass and enamel beads. L 32 cm, wt 157 g. *81.393.3. Jerusalem, Israel. 15 Nov 81.

119 Necklace, 19th c. From Tunisia. Ancient Egyptian gold coins, charms, golden beads, gems, and corals strung on horsehair. L 36 cm, wt 102 g. *81.393.12. Jerusalem, Israel. 15 Nov 81.

120 Necklace with Amulet. From Bokhara. Silver, coral beads. L 37 cm, wt 95 g. *81.393.13. Jerusalem, Israel. 15 Nov 81.

121 Necklace, 19th-20th c. Variety of beads: amber, glass. L 34 cm. *81.393.14. Jerusalem, Israel. 15 Nov 81.

122 Necklace, 20th c. From Morocco. Silver, coral, and enamel work. *81.393.17. Jerusalem, Israel. 15 Nov 81.

123 Ring, 19th c. From Yemen. Silver and coral. 2 × 2.2 cm, wt 6 g. *81.393.9. Jerusalem, Israel. 15 Nov 81.

124 Ring, 19th c. From Yemen. Silver and turquoise. Five silver rings joined by a jeweled clasp. *81.393.16. Jerusalem, Israel. 15 Nov 81.

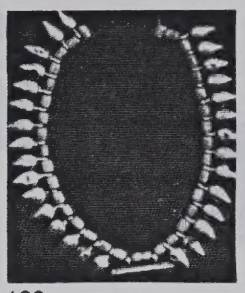
125 "Three Festivals" Earrings (pair), 19th c. From Bokhara. Gold, pearls, and precious stones. 11 × 3.5 cm, wt 30 g. *81.393.4 a-b. Jerusalem, Israel. 15 Nov 81.

**Judaica**

126 Cup, 18th c. From Germany. Silver. 12 × 6.3 cm, wt 110 g. Hebrew inscription. Octagonal cup with leaf design at base, short knopped stem, and a scalloped base with leaf design around top. *81.393.55. Jerusalem, Israel. 15 Nov 81.

127 Cup, 1613. Painted horn. 7.3 × 4.5 cm, wt 35 g. Hebrew inscription with name Meshulam Ash. *81.393.56. Jerusalem, Israel. 15 Nov 81.

128 Hanukkah Lamp, 1933. From North Africa. Partially gilded, pierced, engraved silver. 22 × 3.5 × 23 cm, wt 495 g. Dedicatory Hebrew inscription. *81.393.18. Jerusalem, Israel. 15 Nov 81.



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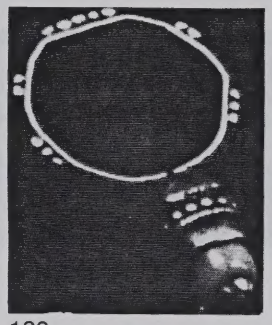

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129 Hanukkah Lamp, 18th c. From Italy. Hammered, engraved silver. 21 × 7.2 × 27 cm, wt 410 g. *81.393.19. Jerusalem, Israel. 15 Nov 81.

130 Hanukkah Lamp, 18th c. From the Ukraine. Cast, filigreed silver. 18.5 × 31.5 × 10.5 cm, wt 990 g. With holders for Sabbath candles. *81.393.20. Jerusalem, Israel. 15 Nov 81.

131 Hanukkah Lamp, 19th c. From Poland. Hammered silver. 24.5 × 7 × 22 cm, wt 500 g. *81.393.21. Jerusalem, Israel. 15 Nov 81.

132 Hanukkah Lamp, 18th c. From the Ukraine. Filigreed silver. 24.5 × 11 × 32 cm, wt 1.7 kg. *81.393.22. Jerusalem, Israel. 15 Nov 81.

133 Hanukkah Lamp, 19th c. From North Africa. Engraved, pierced, and hammered silver. 27 × 6 × 20.5 cm, wt 785 g. "Shamash" on a rosette at height of crossbar. *81.393.23. Jerusalem, Israel. 15 Nov 81.

134 Hanukkah Lamp, 1879. From Poland. Cast silver. 24 × 2.5 cm, wt 490 g. *81.393.24. Jerusalem, Israel. 15 Nov 81.

135 Hanukkah Lamp, 19th c. From Germany. Cast silver. 22 × 13 × 41.5 cm, wt 1.3 kg. *81.393.25. Jerusalem, Israel. 15 Nov 81.

136 Hanukkah Lamp, 1617. From Poland. Cast silver. 27 × 10 × 23 cm, wt 930 g. Hebrew inscription in the center of the front face. *81.393.26. Jerusalem, Israel. 15 Nov 81.

137 Hanukkah Lamp, 18th c. From Europe. Cast silver. 24 × 7 × 23 cm, wt 1.6 kg. 81.393.27. Jerusalem, Israel. 15 Nov 81.

138 Hanukkah Lamp, 1674. From Turkey. Silver. 35 × 8 × 55 cm, wt 2.3 kg. Hebrew inscription enclosed in a circle on the front face. *81.393.28. Jerusalem, Israel. 15 Nov 81.

139 Hanukkah Lamp, 18th c. From the Ukraine. Filigreed silver. 25.5 × 9 × 27.5 cm, wt 700 g. 81.393.29. Jerusalem, Israel. 15 Nov 81.

140 Hanukkah Lamp, 1856. From the Ukraine. Filigreed silver. 26 × 27 cm, wt 780 g. 81.393.30. Jerusalem, Israel. 15 Nov 81.

141 Hanukkah Lamp, 1866. From the Ukraine. Filigreed silver. 24 × 6 × 27 cm, wt 715 g. 81.393.31. Jerusalem, Israel. 15 Nov 81.

142 Hanukkah Lamp, 1748. From Germany. Cast silver. 16 × 6 × 17.5 cm, wt 317 g. 81.393.32. Jerusalem, Israel. 15 Nov 81.

143 Hanukkah Lamp, 19th c. From Germany. Cast silver. 19 × 7 × 17.5 cm, wt 360 g. 81.393.33. Jerusalem, Israel. 15 Nov 81.

144 Hanukkah Lamp. Hammered silver. Hangs on a chain from a ring. *81.393.34. Jerusalem, Israel. 15 Nov 81.

145 Kiddush Cup. Gilded silver. 8.5 × 7.5 cm, wt 130 g. Hebrew inscription. Leaf design engraved on the base of the cup; short stem and circular base. *81.393.53. Jerusalem, Israel. 15 Nov 81.

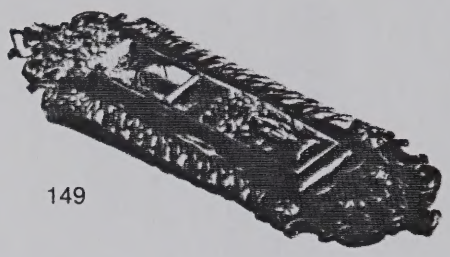
146 Kiddush Cup, 1718. From Germany. Silver. 5 × 7.5 cm, wt 80 g. Hebrew inscription. Leaf design around base of cup. *81.393.54. Jerusalem, Israel. 15 Nov 81.

147 Memorial Plate, 1844. Brass. 8.6 × 12 cm, wt 25 g. Hebrew inscription. *81.393.52. Jerusalem, Israel. 15 Nov 81.

148 Mezuzah Case. Filigreed silver. 1.5 × 8 cm, wt 25 g. Monogrammed: T.U. *81.393.49. Jerusalem, Israel. 15 Nov 81.

149 Mezuzah Case, 18th c. From Central Europe. Silver repoussé. 6 × 23 cm, wt 75 g. *81.393.50. Jerusalem, Israel. 15 Nov 81.

150 Mezuzah Case, 18th c. From France. Engraved and cast silver. Wt 80 g. 81.393.51. Jerusalem, Israel. 15 Nov 81.



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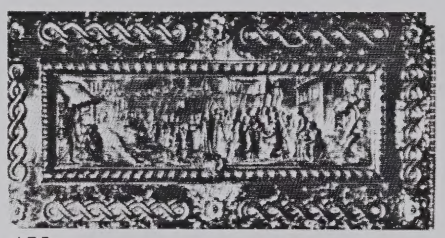

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**Liturgical Objects**

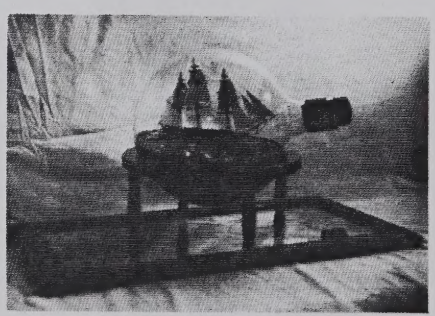
151 Italian, 18th Century. Altar Vases (four). Silver. H 70 cm. Each with a lily branch. *81.397.7-10. Prato (Toscana), Italy. 5 Dec 80.

152 Italian, 18th Century. Crucifix. Silver. The figure of Christ is gilded. *81.397.13. Prato (Toscana), Italy. 5 Dec 80.

153 Italian, 18th Century. Tabernacle. Silver. A pelican is carved on the door. *81.397.12. Prato (Toscana), Italy. 5 Dec 80.

154 Italian. Stations of the Cross. Ivory and tortoise shell. Central Deposition scene surrounded by twelve medallions with scenes from the Stations of the Cross. *81.301.12. Toro (Zamora), Spain. 13 May 81.

155 Spanish, 16th Century. Chalice and Altar Cruets (two). Chalice is decorated with an angel, a bull, a lion, and an eagle. *81.301.10. Toro (Zamora), Spain. 13 May 81.



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156 Spanish, 16th Century. Crucifix. Gold with an ivory and tortoise shell base. 15 × 6-7 cm. *81.301.8. Toro (Zamora), Spain. 13 May 81.

**Miniatures**

157 German, 19th Century. Bust of a Woman, 1840. Silver, precious stones, ivory. Approx h 15 cm. Made in Minden, Germany. Master goldsmith's mark under pedestal. Silver miniature showing a pedestal set with precious stones and bearing the bust of a woman whose head and neck are finely worked ivory. The upper portion of the head is decorated with a silver motif. The four supports of the pedestal are in the form of a lion. 81.389.2. Bavaria, Germany. 26 Feb 81.

**Models**

158 CHESTER, Joseph. Constitution (Ship-in-Bottle), 1952. Bottle diam 29.2 cm, stand 71 × 35.6 × 17.8 cm. The model has a dark hull and is under sail. The stand includes a map of the world with the Constitution's sailing routes marked on it. *81.418.1. New York, NY. 7 Dec 81.

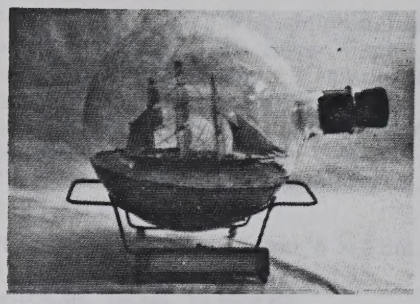
159 CHESTER, Joseph. Flying Cloud (Ship-in-Bottle), 1949. Bottle diam 29.2 cm. The model has a dark hull and is under full sail. On a metal wire stand. *81.418.2. New York, NY. 7 Dec 81.

160 CHESTER, Joseph. Great Eastern (Ship-in-Bottle), 1955. L. 30.5 cm, diam 7.6 cm. The model has a dark hull with side paddlewheels and sails. The stand is natural finished wood with a metal holder. *81.418.6. New York, NY. 7 Dec 81.

161 CHESTER, Joseph. Half Moon (Ship-in-Bottle), 1954. Diam 17.8 cm. Natural finished hull under full sail. On a wire holder. *81.418.4. New York, NY. 7 Dec 81.

162 CHESTER, Joseph. Joe Lane (Ship-in-Bottle), 1955. L 32.4 cm, diam 7.6 cm. The model is a black-hulled topsail schooner under full sail. The stand is natural finished wood with a metal holder. *81.418.5. New York, NY. 7 Dec 81.

163 CHESTER, Joseph. U.S.S. Boston (Ship-in-Bottle), 1956. L 30.5 cm, diam 8.9 cm. The model is a white-hulled steam cruiser with two masts and sails. The stand is natural finished wood. *81.418.7. New York, NY. 7 Dec 81.



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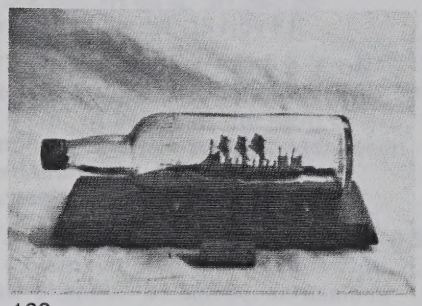

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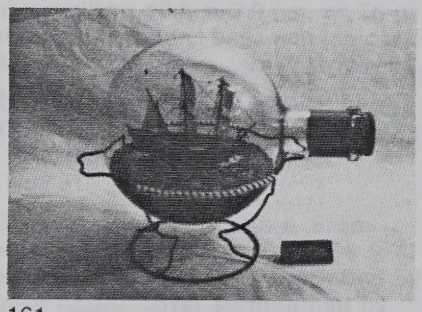

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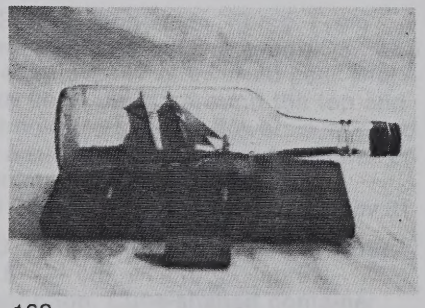

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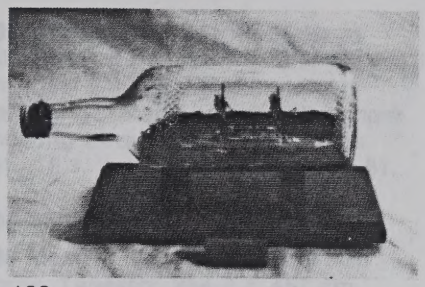

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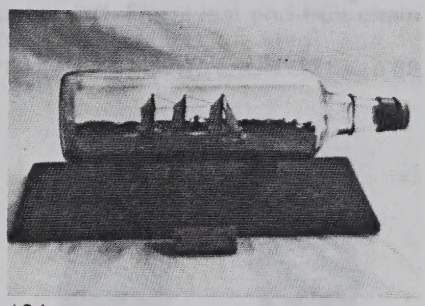

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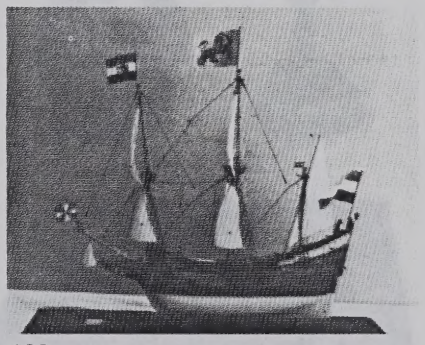

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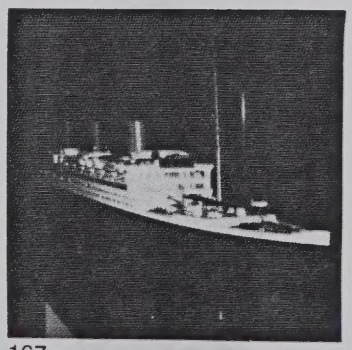

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164 CHESTER, Joseph. U.S.S. Concord (Ship-in-Bottle), 1957. Bottle l 34.3 cm, diam 7.6 cm, stand w 11.4 cm. The model has a white hull and is an 1898 steam-sail ship. The stand is natural finished wood with a metal holder. *81.418.3. New York, NY. 7 Dec 81.

165 PALMER, William S. Alice Tebb, 1968. 66 × 17.8 × 33 cm. The model is of a typical steam schooner on the ways, with red hull, black topsides, and grey deck. 81.418.8. New York, NY. 7 Dec 81.

166 PALMER, William S. Half Moon, 1969. 58.4 × 53.3 × 16.5 cm. Plank on boxwood model with natural finished topsides, with sails. *81.418.9. New York, NY. 7 Dec 81.

167 The Majestic, a Cunard White Star Liner. 411.5 × 142.2 × 66 cm. Hull is black, superstructure is white, and three buff funnels have black tops. *81.418.10. New York, NY. 26 Dec 81.

**Silver**

168 Augsburg. Goblet, 1675. Chased silver. H 10.5 cm, wt 195 g. Signed: M.S. Decorated with stylized plants and edged in gilded snakeskin. 81.263.12. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

169 Breastplate, 19th c. From Germany. Cast silver. 10 × 15.5 cm, wt 200 g. Hebrew inscription. *81.393.59. Jerusalem, Israel. 15 Nov 81.

170 Ethrog Box, 19th-20th c. From Hungary. Engraved silver. 10 × 12 cm, wt 240 g. In the shape of a lemon with a lemon handle on the lid. Lid has a floral border and Hebrew inscription. Base has a floral motif. *81.393.57. Jerusalem, Israel. 15 Nov 81.

171 HILDEBURN, Samuel. Philadelphia. Sugar Tongs, ca 1830. Silver. Stamped on underside of either arm: S. Hildeburn Philadelphia. Inscribed on bridge: ME. *81.416.6. Wilmington, De. 24 Jul 81.

172 Nuremberg. Sugar Bowl with Lid, ca 1770. Silver. H 12.8 cm, wt 380 g. Signed O.N.B. anné A. Heart-shaped bowl on four ball feet. 81.263.11. Bad Bleiberg (Carinthia), Austria. 5 Apr 81.

173 PEPPER, Henry J. Philadelphia. Cake Basket, 1836. Silver. H 12 cm, diam 29.2. cm. Inscribed: Jane Brinton 1836. Inscribed on handle: J.P.B. Marked: H.J. Pepper in a rectangle stamped twice on the underside of the body. Round with the body tapering to the footed base; applied acanthus leaf border on rim of basket and foot. *81.416.2. Wilmington, De. 24 Jul 81.

174 PEPPER, Henry J. Philadelphia. Tea Set (three pieces), 1839. Silver. Each piece marked: H.J. Pepper. Each piece inscribed: Ruth P. Brinton 1839. Set includes: teapot, 26.6 × 31.7 cm; sugar bowl with lid, 25.4 × 16 cm; creamer 18.5 × 19 cm. *81.416.3-5. Wilmington, De. 24 Jul 81.

175 Spice Box. Chased silver. 8 × 3 cm, wt 21 g. Miniature size. *81.393.35. Jerusalem, Israel. 15 Nov 81.

176 Spice Container. Chased silver. 15.2 × 3.2 cm, wt 65 g. *81.393.36. Jerusalem, Israel. 15 Nov 81.

177 Spice Container, 19th c. From Eastern Europe. Wrought iron silver. 21 × 4 cm, wt 350 g. In the form of two amphora and five poppy heads, each containing spices. *81.393.37. Jerusalem, Israel. 15 Nov 81.

178 Spice Container. Chased silver. 8.5 × 4.5 cm, wt 55 g. Hebrew inscription. Pear-shaped. *81.393.38. Jerusalem, Israel. 15 Nov 81.

179 Spice Container. From England. Chased silver. 10.5 × 3.9 cm, wt 75 g. Hebrew inscription: Besamim (spices). *81.393.39. Jerusalem, Israel. 15 Nov 81.

180 Spice Container. Engraved silver with cast decoration. 43.3 × 5 cm, wt 85 g. *81.393.40. Jerusalem, Israel. 15 Nov 81.

181 Spice Container, 17th c. From Germany. Silver gilt repoussé. 16 × 4 cm, wt 85 g. Goblet form supported by female figure, cover surmounted by floral design. *81.393.41. Jerusalem, Israel. 15 Nov 81.

182 Spice Container, 19th c. From Germany. Cast and engraved silver. 22.5 × 4 cm, wt 147 g. Inverted pear shape with floral design around the top and surmounted by three flowers supported on a curved floral stem and mounted on a triangular base with ball feet. *81.393.42. Jerusalem, Israel. 15 Nov 81.

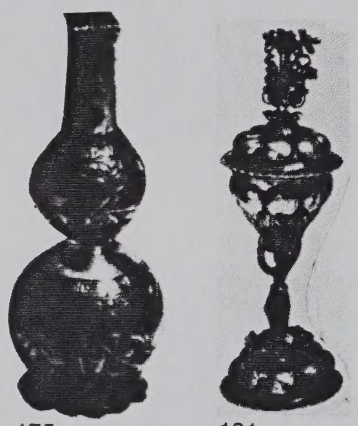
183 Spice Container. Filigreed silver. 20.5 × 4 cm, wt 110 g. Hebrew inscription. Cube-shaped container with a pointed roof and arched door on a curved stem and square footed base. *81.393.43. Jerusalem, Israel. 15 Nov 81.

184 Spice Container. Filigreed silver. 17 × 3.5 cm, wt 105 g. Cube-shaped container with an arched door and pointed top surmounted by a ball and a pennant on a curved stem with a ball at the middle and a square base. *81.393.44. Jerusalem, Israel. 15 Nov 81.

185 Tray, ca 1830. From England. Silverplate on copper. 61.3 × 45 × 6.3 cm. Oval with scalloped, pierced gallery. Worn and pitted with copper showing through in several areas. *81.416.1. Wilmington, De. 24 Jul 81.

**Tapestries**

186 Flemish. Triumphal Entry Into Rome. Tapestry. 284.7 × 457 cm. Figural group shown before the monuments of Rome proceeding from right to left. Floral leaf and fruit chain border. Shades of blue, beige, and brown. *82.30. New York, NY. 21 Feb 82.



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**Greek**

187 Hellenistic. Earrings (pair), late 3rd-mid 2nd c BC. Gold. Each earring consists of a figure of Eros bent into a semicircle, nude but for a finely granulated cord worn over the right or left shoulder, and under the left or right arm respectively. The feet are close together, the hands are placed on the hips. Behind the feet a loop is soldered into which the plaited wire hoop was inserted. A round boxsetting is attached to the top of Eros' head and is set with a cabochon sapphire, which may or may not be original. 81.404.8. New York, NY. 7 Aug 81.

**Roman**

188 Roman. Coin, 194-5 AD. Gold. Diam 20 mm, wt 7.3 g. Obverse: Relief profile of Septimus Severus, inscribed: Sept. Severe Avg. Imp. III. Reverse: Relief of two prisoners seated on either side of a trophy, inscribed around the edge: Cos. IIP. Partarab.Partadia. *81.401. Voorburg, Netherlands. 1 Aug 81.

189 Syro-Roman. Finger Ring, late 3rd–4th c AD. Gold with green glass gem. Two octagonal hoops joined together and reinforced at the point of juncture with four pellets. Gem, in the shape of a truncated cone, is set in a round box setting and rests between the two hoops while attached to both with two separate pellets on either side. 81.404.9. New York, NY. 7 Aug 81.

**Pre-Columbian**

190 Calima (Colombia). Nose Ornament, 1000 AD. Gold. 81.404.3. New York, NY. 7 Aug 81.

191 Calima (Colombia). Nose Ring, 1000 AD. Small triangular shape. 81.404.4. New York, NY. 7 Aug 81.

192 Carchi (North Highlands, Ecuador), 1000-1500 AD. Pendant. Gold. Diam 10.5 cm. *81.404.7. New York, NY. 7 Aug 81.

193 Chimu (ca 1100-1470 AD). From Lambayeque. Tumi or Ceremonial Knife. Gold with inlays. L 21 cm, wt 926 g. Prov: National Museum of Anthropology, Lima. *81.395.10. Lima, Peru. 26 Nov 81.

194 Colima (Western Mexico). Seated Figure. Brown burnished clay. H 26.7 cm. Figure, possibly a wrestler in repose, has its arms folded on the chest. Figure wears a tight headdress and breechclout. Oval deep incisions for

eyes, deep gash for mouth, and large nose molded in high relief. 81.403.2. Providence, RI. 31 Aug 81.

195 Dignis Delta (Costa Rica), 800-1500 AD. Double Frog Pendant. Gold. 81.404.5. New York, NY. 7 Aug 81.

196 Jalisco (Western Mexico). Seated Male Musician. Gray clay burnished with traces of black pigment. H 28 cm. Figurine holds a flute in both hands and is attached to a board which is resting on the feet. Traces of black pigment on the face, arms and feet. Hair, lower torso, and tattoo marks on upper arms are black. The spinal column is painted with black squares with a vertical line on each side. Headdress of cross bands with a knot in center. 81.403.1. Providence, RI. 31 Aug 81.

197 Sinu (Colombia), 600-1200 AD. Ear Ornaments (pair). Cast and filigreed gold. W 7.9 cm. *81.404.1. New York, NY. 7 Aug 81.

198 Sinu (Colombia), 600-1200 AD. Ear Ornaments (pair). Cast and filigreed gold. W 5.2 cm. *81.404.2. New York, NY. 7 Aug 81.

## Ethnographic Objects

### American Indian

199 SAUK AND FOX INDIANS. Roach Spreader. Antler carving. L 22.6 cm. Ref: Art of the Great Lakes Indians, Flint Institute of Arts, Flint, Michigan, 1973, no 280. *82.5. Detroit, Mi. Missing between 16 Dec 80 and 1 Apr 81.

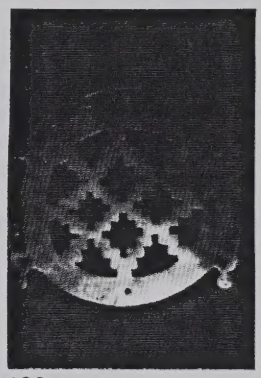
199

### Chinese

200 Ch'ing Dynasty, T'ung-Chih Period (1862-74). Kuan Yin. Dark green jade. H 39.4 cm. *81.351. Washington, DC. 14 Jan 81.

### Thai

201 Bracelet, 20th c. Hollow twisted silver. 81.404.6. New York, NY. 7 Aug 81.



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### Arms and Armor

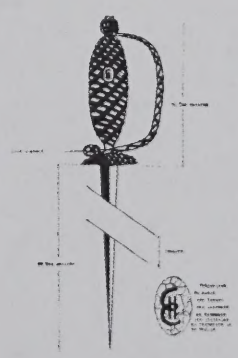
202 Russian, 18th Century. Sword and Scabbard. Sword handle: gold, diamonds, ruby; scabbard: ivory-colored parchment circled in gold at the top. Sword handle l 10 cm, blade 30 cm, scabbard 60 cm. Sword handle is hollow and made of gold lacework set with tiny diamonds. A ruby is set in the middle and on it are the initials of Catherine the Great of Russia in diamonds. A large diamond is set at the bottom near the hilt. The blade has been broken and reground. The scabbard is the same as the blade and is made of ivory-colored parchment with the top circled in gold. *81.281.1-2. Indre et Loire, France. 9 Aug 81.

### Books

203 BLAEU, Joannes (Dutch, 1571-1638). Atlas Major Geographiae Blavianae. 60-70 × 50 × 7-10 cm. Amsterdam, J. Blaeu, 1662, 11 vols, 600 maps. Printed in Latin. Map engravings have some stains in their lower portions where they were folded because of their large size. Beige leather binding with printed gold designs, etchings, and engravings on paper. *81.389.1. Bavaria, Federal Germany. 26 Feb 81.

### Miscellany

204 Jewelry and a collection of medals donated by Lord and Lady Frederick Banting, a collection of coins, a silver Turkish samovar, a sterling silver Communion service, a violin made by Naomi Quimbey, a copper bust of Harry Norton by Suzor Cote, some silver flatware, china, and other household items were taken from the Colby Curtis Museum. 81.347. Beebe, Quebec. 20 Aug 80.



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